

PRICED

The Celebrated
HENRY L. STRAUS
Collection of
British Sporting
PAINTINGS



Public Auction Sale
By Order of the Executrix of His Estate
November 8 at 8 p. m.

PARKE-BERNET GALLERIES • INC
980 Madison Avenue • New York
1950

SALE NUMBER 1194

FREE PUBLIC EXHIBITION

*From Saturday, November 4, to Date of Sale
Weekdays from 10 to 5 ✓ Closed Sunday*

PUBLIC AUCTION SALE

*Wednesday Evening, November 8
at 8 p.m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE · 76TH-77TH STREET

NEW YORK 21

TRAFALGAR 9-8300

✓ ✓ ✓

Sales Conducted by

H. H. PARKE ✓ L. J. MARION ✓ A. N. BADE

H. E. RUSSELL, JR. ✓ A. NISBET ✓ W. A. SMYTH

1950

A Celebrated Collection of
BRITISH SPORTING
PAINTINGS

BEN MARSHALL , STUBBS , J. E. FERNELEY
WARD , ALKEN , WOOTTON
GOOCH , WOLSTENHOLME , SARTORIUS
HERRING , POLLARD

Property of the Estate of the Late
HENRY L. STRAUS
Baltimore

By Order of the Executrix



Public Auction Sale
November 8 at 8 p. m.

PARKE-BERNET GALLERIES · INC
NEW YORK · 1950

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Will Execute Your Bids
Without Charge
If You Are Unable to Attend
the Sale in Person

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EVENING SESSION

Wednesday, November 8, 1950 at 8 p. m.

CATALOGUE NUMBERS 1 TO 62 INCLUSIVE

125- J. ARDESOIS

BRITISH: FL. 1730

1. *THE RULES AND ORDER OF COCKING*. *Compendium exhibit*. Consisting of a parchment page with two vignettes of cockfighting above two columns of twenty-three written rules. In the same frame are mounted various instruments used in cockfighting: hood, bone and long spurs, silver spur and feathers. Signed J. ARDESOIS, and dated 1734.

16 x 14 inches

From the Sporting Gallery and Book Shop, Inc., New York

50- SAMUEL ALKEN

BRITISH: 1750-C. 1825

2. *COCKFIGHTING-I*. Two gaily colored cocks wearing long silver spurs, sparring with one another in a cockpit, with background of brown siding. Signed at lower left S. ALKEN.

16 x 22 inches

Companion to the following

50- SAMUEL ALKEN

BRITISH: 1750-C. 1825

3. *COCKFIGHTING-II*. Two fighting cocks, one victoriously astride his opponent, with blood and feathers scattered upon the sand of the pit. Signed at lower left S. ALKEN.

16 x 22 inches

Companion to the preceding

50- SIR ALFRED J. MUNNINGS, P.R.A.

BRITISH: B. 1878

4. *STUDY OF A HOUND, BRED BY ISAAC BELL*. Profile sketch to the left of a white and tan hound, on natural wood panel background; inscribed at upper right *Sketch of a Hound Bred by Isaac Bell, A. J. M.* and signed at lower left A. J. MUNNINGS.

Panel: 12 x 16 inches

Munnings Exhibition, Norwich Castle Museum, Norwich, Norfolk 1928, no. 23

50- SIR ALFRED J. MUNNINGS, P.R.A.

BRITISH: B. 1878

5. *STUDY OF A BEDALE BITCH, TRIXY*. Profile sketch facing right with tan coat, white muzzle, legs, and tip of tail; the background, a natural wood panel. Inscribed at upper left *Study of a Bedale bitch, Trixy, Bedale Kennels, Yorkshire, A. J. Munnings, 1923*, and signed at middle right A. J. MUNNINGS.

Panel: 11½ x 16 inches



[NUMBER 6]

525

ABRAHAM COOPER, R.A.

BRITISH: 1787-1868

6. *HEELED FOR BATTLE*. Profile portrait to the right of a gamecock with yellow neck, russet back, green breast, and fan tail, and wearing long spurs; green and gray-brown background. 19½ x 15½ inches

Collection of Willoughby Oakes, Esq., London

From the Newhouse Galleries, Inc., New York

Imperial Victorian Exhibition, Crystal Palace, London, 1897 (original exhibition label on back)

Engraved in mezzotint by C. Turner, 1851

[See illustration]

175- SIR ALFRED J. MUNNINGS, P.R.A.

BRITISH: B. 1878

7. *STUDY OF CLIPPED CHESTNUT MARE-ROSEMARY*. Profile study to the left of a standing light chestnut mare with white blaze, with saddle. Natural wood panel background. Pencil inscription at upper right *Study of Clipped Chestnut Mare-Rosemary*. Signed at left A. J. MUNNINGS.

Panel: 12 x 16 inches

Note: On reverse side of panel a sketch of a standing figure of a sportsman in formal attire, holding a whip.

Munnings Exhibition, Norwich Castle Museum, Norwich, Norfolk, 1928, no. 19a

20- JOHN N. SARTORIUS

BRITISH: 1755-1828

8. *HUNTING*. Portrait to the left of a cantering dark brown horse bearing a green-coated rider; in his right hand a black cap. Three hounds run with the horse over a green meadow. In the distance, woods and a wide valley.

14 x 17 inches

From Arthur Ackermann & Son, Inc., New York

300- H. F. LUCAS LUCAS

BRITISH CONTEMPORARY

9. *FRANK FREEMAN, HUNTSMAN OF THE PYTCHLEY, ON "MARKET HARBOROUGH", NEAR CRICK COVERT*. Portrait of a huntsman, in pink coat, jumping a small stream on a brown horse, a running hound emerging from the stream; in the left distance other riders in pink following across the fields. Inscribed at lower left *Crick*, signed at lower right H. F. LUCAS LUCAS.

11 x 14½ inches

Note: "The Pytchley Hounds have had many famous huntsmen, both amateur and professional. . . . They hunted the Pytchley hounds one hundred and forty-three years out of a one hundred and eighty. Freeman's reign was the longest. . . . He will certainly occupy a very high place, not only among the Pytchley hierarchy, but amongst all the high priests of Diana of every country and time". Guy Paget, *The History of the Althorp and Pytchley*, 1938, p. 257.

Collection of Victor Emanuel, New York

25- From E. J. Rousuck, New York

SIR ALFRED J. MUNNINGS, P.R.A.

BRITISH: B. 1878

10. *HELEN'S PONY*. Three-quarter profile study to the right of a pawing pony with saddle and bridle; sketch of shoulders and neck of another horse in the lower right. Pencil inscription at lower left *Study for Helen's Pony in Group of Lord Mildmay & Family*. Signed at upper right A. J. MUNNINGS, and dated 1923.

Panel: 12 x 16 inches

Note: An original sketch for the portrait of Lord and Lady Mildmay of Flete, Helen and Anthony.

From Arthur Ackermann & Son, Inc., New York

Collection of Thomas Leiter, Esq., Aiken, S. C.

From the Newhouse Galleries, Inc., New York



[NUMBER 11]

225

CHARLES SHAYER

BRITISH: FL. 1860

11. *A POINTER*. Portrait of a brown-headed dog pointing on a green heath, with dark woods and hills in the distance; the sky a deep gray. Signed at lower left CHAS. SHAYER, and dated 1860.

Panel: 14 x 18 inches

From the Sporting Gallery and Bookshop, Inc., New York

[See illustration]

225

PHILIP REINAGLE, R.A.

BRITISH: 1749-1833

12. *GENTLEMAN SHOOTING*. Portrait to the left of a man standing on a heath, wearing green coat and red scarf at his throat, holding his gun in ready position; three dogs stalking around a tree to the right. In the distance, a valley.

13½ x 22 inches

From the Newhouse Galleries, Inc., New York



1052

[NUMBER 13]

JOHN FREDERICK HERRING

BRITISH: 1795-1865

13. *TROTTER UNDER SADDLE*. Profile portrait to the right of a trotting light chestnut horse with white blaze, mane and tail, bearing a rider wearing white breeches, red jacket, and black cap; just passing the sixteenth milestone. In the background, a hazy vista of a valley beneath a pearl gray sky. $13\frac{3}{4} \times 18$ inches

The trotter owned by Mr. Theobald of Stockwell, ridden by McDonald; in a match against time and seen trotting at a 2:40 clip.

Harry Worcester Smith writes of this picture as follows: "You have a gem of the first water in this exquisite painting by Herring. The artist was at his best. . . . The painter has given a wonderful expression of the rider through his hands. Nothing is forgotten. . . . The rider himself is a study. Feet 'home' in the irons, legs almost straight, posture upright, and the work from the shoulders up showing the neck cloth, the white collar and the face of the rider which is a study, crowned by velvet cap grand".

From the Newhouse Galleries, Inc., New York

202

[See illustration]

GEORGE WRIGHT

BRITISH CONTEMPORARY

14. *FULL CRY*. Group of fox hunters on white, bay and gray horses, taking fences and riding across rolling fields following hounds to the left. Blue hills on the horizon, and blue cloudy sky. Signed at lower right G. WRIGHT. $16\frac{1}{4} \times 24$ inches



[NUMBER 15]

500- GEORGE COPE

AMERICAN: 1855-1929

15. *BRACE OF QUAIL*. A *trompe-l'oeil* of two brown and gray quail suspended from a nail on a pine-paneled wall with simulated natural gray wood frame. Signed at lower left GEO. COPE, and dated 1898.

24 x 21 inches

Companion to the following

[See illustration]

500- GEORGE COPE

AMERICAN: 1855-1929

16. *BRACE OF WOODCOCK*. A *trompe-l'oeil* of two dark brown and golden woodcock hanging from a nail on a wide knotty pine panel background. Signed at lower left GEO COPE, and dated '97.

21¼ x 15 inches

Companion to the preceding



[NUMBER 17]

1900
HENRY ALKEN, SR.

BRITISH: 1784-1851

17. *HUNT SCENE*. In the foreground a group of blanketed horses being prepared for the hunt by their riders wearing silk hats. In the middle distance a pack of hounds, and to the left, an inn with tallyho. In the background a valley with blue hills and cloudy sky. Signed at lower left H. ALKEN.

Circular: diameter 19¼ inches

[See illustration]

200
JAMES WARD, R.A.

BRITISH: 1769-1859

18. *SADDLING UP FOR MARKET*. Portrait of a pawing chestnut horse with black mane and tail standing before a stone stable with red tile roof. To the right a green-coated groom holding the reins, and to the left another groom saddling the horse. In the left background a jump and a cupolaed stable.

16½ x 21 inches



JAMES HOLLAND

BRITISH: 1800-1870

19. *QUEEN'S PLATE, NOTTINGHAM RACECOURSE*. A mass of colorfully dressed people assembled before a crowded grandstand and white tents, actively awaiting the start of the races; in the left and right foregrounds stand groups of bettors, and men drinking ale and cider. The racecourse and city of Nottingham are seen in the right distance. Signed at lower left J. H., and dated 1835.

16 x 26 inches

From E. J. Rousuck, New York

[See illustration]

JOHN WOOTTON

BRITISH: C. 1677-1765

20. *TREGONWELL FRAMPTON, FATHER OF THE ENGLISH TURF*. Three-quarter-length seated portrait of a brown-haired man wearing a brown coat with white jabot and cuffs; in his bandaged left hand he holds a handkerchief. A fighting cock rests on the table to his left, and a hound stands by his knee. The lower portion of the canvas centres a medallion depicting a chestnut horse held by a groom, and flanked by the inscription *Tregonwell Frampton Esq. Keeper of Racing Horses, at Newmarket to King William ye 3, Queen Ann, King George ye 1, and King George the Second*. A°. Ætat 87. 1728. 14 x 10 inches

Note: Compare with the portrait of Tregonwell Frampton illustrated in Sir Walter Gilbey, Bart., *Animal Painters of England*, vol. II, p. 268.

Collection of the Rev. O. Raymond, Middleton, Essex

From Scott & Fowles, New York



775 JOHN E. FERNELEY

BRITISH: 1782-1860

21. *A FAVOURITE HUNTER, THE PROPERTY OF THE 2nd LORD CHESHAM*. Profile standing portrait to the left of a chestnut horse with black mane, tail and legs; in a pastoral landscape with distant ponds, and a group of horses by a leafless tree at the right. Signed at lower right J. FERNELEY, and dated *Melton* [Mowbray], 1835.

18 $\frac{1}{4}$ x 24 $\frac{1}{2}$ inches

From J. J. Gillespie Co., Pittsburgh

Collection of Mrs Benjamin Franklin Jones, Jr. Parke-Bernet Galleries, Inc, 1941

From the Newhouse Galleries, Inc., New York

Described in W. Roberts, *Catalogue of Paintings in the Collection of Mrs Benjamin Franklin Jones, Jr.*, p. 148

[See illustration]

200 CHARLES TOWNE

BRITISH: 1763-1840

22. *FIDDLER*. Profile portrait to the left of a dappled gray hunter standing on a heath, with a fertile valley and distant village in the background, and an old oak at the right; blue sky with deep gray and mauve clouds. Signed on tree trunk C. TOWNE, *Pinxit*, and dated 1812.

Panel: 16 $\frac{1}{2}$ x 21 inches

From the Newhouse Galleries, Inc., New York

Exhibition, *The Horse in Art*, New York, 1939-40



[NUMBER 23]

725 DEAN WOLSTENHOLME

BRITISH: 1757-1837

23. *THE "GAMECOCK" INN*. Before an inn with red tile roof, shaded by an enormous tree, fox hunters are being attended by servants. In the left foreground two farm horses draw a cart laden with ale barrels, and to the right a blacksmith shoes a horse. In the background the spire of a village church is silhouetted against a pearl pink sky.

21 x 29 inches

Collection of Mrs E. L. Morris, London

From the Newhouse Galleries, Inc., New York

[See illustration]

152 LODIEWIJK BRUCKMAN

DUTCH: B. 1866

24. *DRIFTWOOD AND BROKEN SHELLS*. A grotesque of driftwood in light tan, gray and coral tones, with two broken pinkish conch shells, rests on a mass of algae-covered gray and tan rocks. Deep Mediterranean blue background. Signed at lower right LODIEWIJK BRUCKMAN, and dated '48. 16¾ x 20½ inches

From Scott and Fowles, New York

Lodewijk Bruckman Exhibition, Scott and Fowles Galleries, New York, 1948,

no. 32



[NUMBER 25]

1525-

JAMES POLLARD

BRITISH: 1797-1859

25. *THE 'EAGLE' AT SNARESBROOK*, 1825. Two coaches-and-four with passengers, passing each other in front of a Georgian inn, the proprietor standing in the open doorway. In the left background farm buildings, and distant valley with deep gray and blue clouded sky.

20 $\frac{1}{4}$ x 24 inches

From Arthur Ackermann & Sons, Inc., New York

[See illustration]

352

S. J. E. JONES

BRITISH: FL. 1820-45

26. *FISHING ON THE LLEDs*. A fisherman, with a trout tautening his line, stands upon a mass of rocks at the edge of a stream descending over rocks at the left; in the background a dense wood and distant view of hills.

18 x 26 inches

From the Sporting Gallery and Bookshop, Inc., New York



[NUMBER 27]

1500- DEAN WOLSTENHOLME, JR.

BRITISH: 1798-1883

27. *AWAITING TH' STRAGGLERS*. A pink-coated huntsman, and hounds standing around a large tree; upon an upper branch hangs a dead fox. In the right foreground a pond from which hounds are drinking, and to the right a group of riders standing before a low fence; blue hills in the distance against a cloudy sky.

19 x 31 inches

Companion to the following

From Arthur Ackermann & Son, London

Collection of Hugh B. Wick, Esq., Cleveland

From the Newhouse Galleries, Inc., New York

[See illustration]

1500- DEAN WOLSTENHOLME, JR.

BRITISH: 1798-1883

28. *WITH TH' SCENT BREAST-HIGH*. Over a rolling heath the master, hat in hand and astride a dappled gray horse, is galloping to the left close up to the pack, and followed by the hunt in the right distance; a man emerges from a thicket at the left. Bluish hills on the horizon and cloudy gray sky.

19 x 31 inches

Companion to the preceding

From Arthur Ackermann & Son, London

Collection of Hugh B. Wick, Esq., Cleveland

From the Newhouse Galleries, Inc., New York



[NUMBER 29]

1500

JOHN E. FERNELEY

BRITISH: 1782-1860

29. *HUNTING AT MELTON MOWBRAY*. From distant hills and woods to the left pink-coated fox hunters and hounds emerge chasing across fields to the right, and taking a stream in the left foreground. Farm buildings and bluish valley in the distance, with pearl gray cloudy sky. Signed at lower right J. E. FERNELEY, and dated *Melton Mowbray*, 1817. 21 x 36 inches

From Thomas Agnew & Sons, London

Collection of Percy R. Pyne, II, New York

From the Newhouse Galleries, Inc., New York

[See illustration]

150

LODEWIJK BRUCKMAN

DUTCH: B. 1866

30. *THE DISTURBED NEST*. At the base of two trees lies a fallen bird's nest containing a blue, and a mauve egg, and broken shells amidst brown oak leaves and fungus growths. Dark brown background. Signed at upper right LODEWIJK BRUCKMAN, and dated '43. 26 x 20 inches

From Scott and Fowles, New York

Lodewijk Bruckman Exhibition, Scott and Fowles Galleries, New York, 1948,
no. 6



800- WILLIAM A. SEXTIE, R.A.

BRITISH: FL. 1845-55

31. *SAUCEBOX*. Profile portrait of a brown horse with black mane and tail, the jockey up, wearing buff breeches, steel blue vest, white shirt and cap; standing on a railed green course, rolling hills in the background; gray clouded sky. Signed at lower right W. SEXTIE.

17½ x 26 inches

Saucebox, by *St. Lawrence*, bred by J. Arnold in 1852, and sold to M. T. Parr in 1854. Ridden by J. Wells in 1855 at Doncaster and won the Great St. Leger at 40-1. Winner of the following stakes and races: King John Stakes, Magna Charta Stakes, St. Leger Stakes, Doncaster Stakes, Chatsworth Stakes, and the Lancaster Cup, Her Majesty's Plate, and Tradesmen's Plate.

An engraving of the subject by J. Harris and C. Quentery (*vide infra*) accompanies this picture.

From the Newhouse Galleries, Inc., New York

Hunting & Racing Exhibition, Baltimore Museum of Art, Baltimore, Md., 1939

Engraved by J. Harris & C. Quentery

[See illustration]

652 JOHN E. FERNELEY

BRITISH: 1782-1860

32. *THE MEET*. Three groups of pink-coated and silk-hatted riders assembled on a moor with the pack in the foreground. Dark green hills and gray valley in the background. Signed at lower left J. FERNELEY.

19¾ x 32 inches

From Arthur Ackermann & Sons, Inc., New York



JAMES WARD, R.A.

BRITISH: 1769-1859

33. *SMOLENSKO, WINNER OF THE DERBY* 1813. Profile standing portrait to right of a black horse, upon a green heath, with a prospect of fertile valley. Signed at lower right J. WARD, R.A., and dated 1826. Panel: 20½ x 26 inches

Smolensko, black brother to the undefeated *Thunderbolt*, both by *Socerer-Wowski*: by *Mentor*. Bred by Sir Charles Bunbury in 1810. At three won the Two Thousand Guineas, the Newmarket Stakes, the Derby at Epsom and the Magna Carta Stakes at Egham. Prior to the Derby of 1813, Sir Charles Bunbury refused 5,000 guineas for *Smolensko*, but later sold him to the Emperor of Russia.

From the artist's sale, 1829

Royal Academy Exhibition, London, 1827, no. 318

Exhibition, Three Centuries of British Art, Milwaukee Art Institute, Milwaukee, Wis., 1946

Highlights of the Turf Exhibition, Knoedler Art Galleries, New York, 1948, no. 75

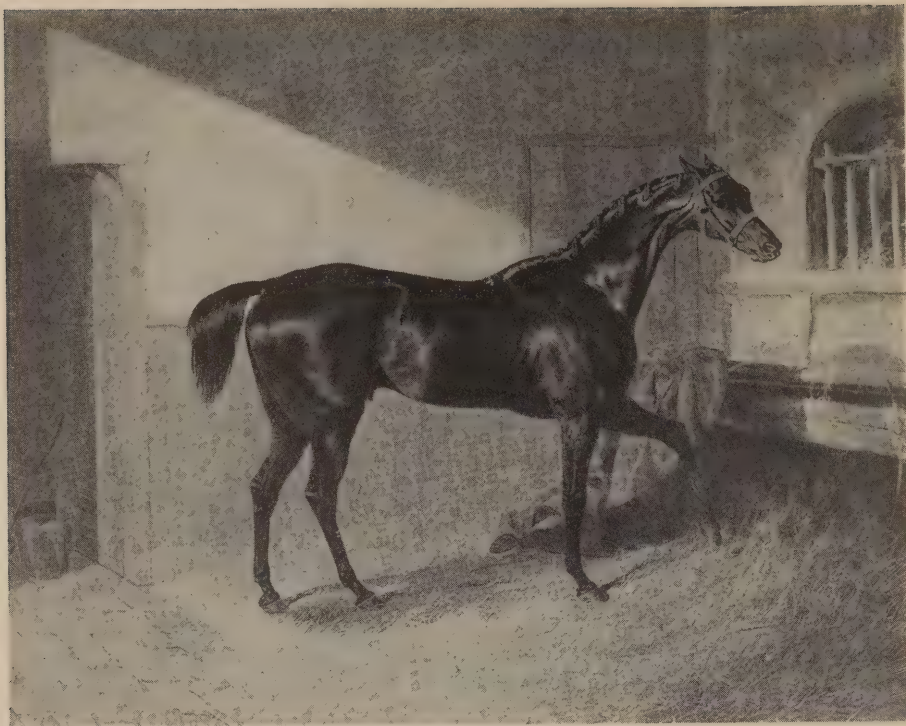
Recorded in J. Frankau, *William Ward, A.R.A. and James Ward, R.A.*, 1904, p. 129

Recorded in C. Reginald Grundy, *James Ward, R.A.*, 1909, p. 47, no. 479

Recorded in Sir Walter Gilbey, Bart., *Animal Painters*, 1900, vol. II, p. 241

Mentioned in Walter Shore Sparrow, *British Sporting Artists*, 1922, p. 167

[See illustration]



[NUMBER 34]

1200- JOHN FREDERICK HERRING

BRITISH: 1795-1865

34. *DR. SYNTAX*. Profile portrait to the right of a black horse with plaited mane, standing in a straw-strewn stall. To the right a feeding trough, from which is draped a plaid horse blanket; an open doorway to left, with pail and broom on the threshold.

26½ x 34 inches

See note to no. 54.

Highlights of the Turf Exhibition, Knoedler Art Galleries, New York, 1948, no. 42

[See illustration]

300- PHILIP REINAGLE, R.A.

BRITISH: 1749-1833

35. *COLONEL THORNTON AND HIS HOUNDS BREAKING COVER*. Portrait of Col. Thornton riding a white horse emerging from a thicket with a group of fox hunters, and waving his black cap at a laggard hound. To the right, huntsmen, one blowing a horn, and in the distance riders and hounds galloping over rolling fields.

19 x 27 inches



[NUMBER 36]

800 FRANCIS SARTORIUS

BRITISH: 1734-1804

36. *GUY*. Portrait of a chestnut horse to the left with white blaze, banded tail and plaited mane, with a jockey up in yellow breeches, rose jacket and black cap, a long whip in his right hand. To the left, a brick stable with open door, and to the right a tall post; a castle silhouetted in a hazy landscape. Signed at lower right F. SARTORIUS, *Pinxt*, and dated 1794.

26½ x 35 inches

Guy, foaled in 1790, bred by Lord Grosvenor; his sire, *Pot-8-0* by *Eclipse* and his dam by *Warrick* out of *Meteor's* dam; won a 500-guinea sweepstake at Newmarket on April 2, 1793 for three-year-old colts, 8 st. 3 lbs.

Collection of Sir Walter Gilbey, Bart., Cambridge House, London

From the Sporting Gallery and Bookshop, Inc., New York

[See illustration]

300 HENRY BERNARD CHALON, R.A.

BRITISH: 1770-1849

37. *HUNTER IN LANDSCAPE*. Portrait to the left of a brown horse, with white blaze and banded tail, standing on a heath; to the left a rider appearing from behind a hillock by a small pond. In the distance, a fox running across the scene. Signed at lower right H. B. CHALON *Pinxit*, and dated 1810.

34½ x 45 inches



[NUMBER 38]

825 HARRY HALL

BRITISH: FL. 1838-1886

38. *EASTERN PRINCESS AND TOMYRIS*. In a green meadow two bay mares stand facing each other, separated by a wooden water pail about which two goats are sporting; beside the dams are two colts. In the distance a white Georgian manor house and buildings, silhouetted against a pearly gray sky.

29½ x 45 inches

Eastern Princess, the dam of *Prince Charlie*, was by *Surplice*, out of *Tomyris*; the latter was by *Sesostris*, out of a mare by *Glaucus*. *Prince Charlie* was brought in 1883 to Mr Swigert's Elmendorf Farm (later owned by Mr Joseph E. Widener) in Lexington and stayed there until his death. *Prince Charlie* was very successful as a racehorse. His total earnings amounted to 14,525 guineas. There is a poem written on *Prince Charlie* entitled "The Prince of the T. Y. C.", which was *Prince Charlie's* nickname. An extended account of the career of *Prince Charlie* can be found in Sydenham Dixon's book *From Gladiator to Persimmon*. In America, *Prince Charlie* was most famed as being the sire of the great *Salvator*.

From the Newhouse Galleries, New York

Highlights of the Turf Exhibition, Knoedler Galleries, New York, 1948, no. 50

[See illustration]

300 GEORGE MORLAND

BRITISH: 1763-1804

39. *INTERIOR OF A STABLE*. A harnessed white farm horse standing before a feeding trough to the left, with a rustic resting his right arm on its back, and holding a wooden staff. To the right, two puppies lying in the straw.

21 x 30 inches



[NUMBER 40]

700-

JOHN WOOTTON

BRITISH: c. 1677-1765

40. *FLYING CHILDERS*. Profile portrait to the left of a chestnut horse with white blaze and feet and plaited mane, held by a yellow-coated groom leaning against a wooden trough, into which a stableman is pouring a bucket of water. To the right, horses and grooms at another trough before a thatch-roofed cottage. Inscribed at lower right *Childers*, and signed on a stone J. WOOTTON, *Fecit*.

40 x 50 inches

Flying Childers, the 'fleetest horse that ever was trained', for whom the Duke of Devonshire declined his weight in crowns and half-crowns, was Yorkshire bred, being by the *Darley Arabian* out of a Leedes mare descended from Lord Fairfax's *Old Bald Peg*. See Fairfax Harrison, *The Equine F.F.V.'s*, 1928, p. 28.

Collection of Philip Ettinger, Esq., Liverpool
From the Newhouse Galleries, New York

[See illustration]



[NUMBER 41]

650- JOHN FERNELEY

BRITISH: B. 1815

41. *MELBOURNE*. Portrait to the left of a chestnut horse with long black tail and white blaze standing in a green meadow, with the profile figure of man holding his reins, and wearing a silk hat and long dark blue coat. In the left distance, horses walked by jockeys; clouded blue sky. Signed at lower left JOHN FERNELEY, JR., and dated *Melton Mowbray* 1833.

28 x 36 inches

[See illustration]

300- WILLIAM HUGGINS

BRITISH: 1820-1884

42. *GUVERNOR OUT OF TEMPER*. Profile portrait to the left of a brown and white bull, his angry eye staring at the observer; standing in a green meadow before a small pond; to the right near a tree, a group of three cows. Cloudy blue sky, with hills in the distance. Signed at lower right w. HUGGINS, dated 1869.

30 x 40 inches

Collection of Willard S. Martin, Esq., Plainfield, Vt.

From E. J. Rousuck, New York

Exhibition of Modern Art, Walker Gallery, London, 1908

Illustrated in Walter Shaw Sparrow, *A Book of Sporting Painters*, 1931, p. 89



[NUMBER 43]

600

EDWARD TROYE

AMERICAN: 1808-1874

43. *THE UNDEFEATED ASTEROID AT STUD*. Profile portrait to the left of a chestnut horse with long black tail, mane and legs, standing near a pond in a meadow with distant background of bluish green trees and deep white clouded sky. Signed at lower left E. TROYE, and dated 1870. 25 x 31 inches

Asteroid, by *Lexington*, out of *Nebula*, by *Glencoe*; foaled 1861 and bred by R. A. Alexander, Woodburn Farm, Lexington, Ky. At three he beat *Tipperary* and *Scotland* in mile heats at St. Louis, Mo., and *Loadstone* at Lexington, Ky. At four he started seven times, and won all. A match between *Asteroid* and *Kentucky* was arranged at \$10,000 a side, but *Asteroid* pulled up lame and was unable to participate.

Collection of Robert A. Alexander, Esq., Woodburn Farm, Lexington, Ky.
From the Newhouse Galleries, Inc., New York

[See illustration]



[NUMBER 44]

1400

JOHN WOOTTON

BRITISH: C. 1677-1765

44. *MEET NEAR CHATSWORTH*. A group of brilliantly clad mounted ladies and gentlemen assembled in a clearing, viewing riders and hounds sweep by in the distance. Beyond, a spired church, and manor houses in hilly country with woods; light gray cloudy sky.

29½ x 41½ inches

From Arthur Ackermann & Son, Inc., New York

[See illustration]

300

JEAN BOWMAN

AMERICAN CONTEMPORARY

45. *HENRY MOLAND, HUNTSMAN OF THE CARROLLTON HOUNDS*. Portrait of a pink-coated hunter mounted on a brown horse, ascending to the left with his pack; prospect of rolling ploughed fields with autumn foliage and distant blue hills. Signed at lower right JEAN BOWMAN, and dated 1941.

36 x 30 inches



[NUMBER 46]

925

CLAUDE L. FERNELEY

BRITISH: 1822-1892

46. *POINT TO POINT, MELTON MOWBRAY*. To the left, gaily clad early Victorian spectators standing in a rolling landscape watching a group of colorful riders on brown and black horses jumping a wide stream, into which a dappled gray horse and rider have spilled. Upon the opposite bank, a group of men and riders observing results of the jump; pearl gray cloudy sky. Signed at lower right CLAUDE L. FERNELEY and dated *Melton Mowbray*, 1865.

24 x 42 inches

From the Sporting Gallery and Bookshop, Inc., New York

[See illustration]

400

JAMES SEYMOUR

BRITISH: 1702-1752

47. *MR. GEORGE WILSON, WITH HIS FAVORITE MOUNT*. At the left stands a man wearing pea green long coat and vest and black tricorne, his right hand holding a crop. To the right a profile portrait of a saddled black horse facing left, whose reins are held by a groom with back to the observer. In the distance, green fields and farm buildings. Inscribed at lower right *Mr George Wilson*.

19 x 23 inches

From the Newhouse Galleries, Inc., New York

Exhibition, *The Horse in Art*, New York, 1939-40

“The Life of a Racehorse” in Six Stages

The following six paintings [nos. 48 to 50 inclusive] will be offered first as an entire group and second in pairs as catalogued, the higher total determining the ultimate purchaser. This set of six oval paintings is one of the most interesting achievements in sporting art, and one of the few sets to survive intact. It enjoys a prominent place in the history of sporting paintings, and has become familiar to devotees of the turf through the set of aquatints made from it by Thomas Gooch.

530-

THOMAS GOOCH

BRITISH: FL. 1777-1802

48. *WHEN A FOAL WITH HIS DAM* and *WHEN A COLT BREAKING: TWO PAINTINGS*. Profile figure to the right of a chestnut dam observing a recumbent bay foal; and profile portrait of a saddled bay horse being led into a brick stable at the right by a groom.

Oval: $14\frac{1}{4} \times 17\frac{1}{2}$ inches

Collection of Sir Walter Gilbey, Bart., Cambridge House, London, 1910

From Scott and Fowles, New York

Royal Academy Exhibition, London, 1783

Recorded in Sir Walter Gilbey, Bart., *Animal Painters*, 1900, vol. I, p. 207

Engraved in aquatint by Thomas Gooch, 1792

[See illustration]

700-

THOMAS GOOCH

BRITISH: FL. 1777-1802

49. *AFTER WINNING A RACE AND A CONSIDERABLE SWEEPSTAKE* and *AS A HUNTER GOING OUT TO THE CHASE: TWO PAINTINGS*. Before a stable to the left stands a bay horse with two grooms; and profile portrait to the right of a horse ridden by a blue-coated hunter entering a wood with hounds. Signed at lower left T. GOOCH.

Oval: $14\frac{1}{4} \times 17\frac{1}{2}$ inches

Collection of Sir Walter Gilbey, Bart., Cambridge House, London, 1910

From Scott and Fowles, New York

Royal Academy Exhibition, London, 1783

Recorded in Sir Walter Gilbey, Bart., *Animal Painters*, 1900, vol. I, p. 207

Engraved in aquatint by Thomas Gooch, 1792

[See illustration]

250-

THOMAS GOOCH

BRITISH: FL. 1777-1802

50. *AS A POST-CHAISE HORSE ON THE ROAD* and *HIS DISSOLUTION: TWO PAINTINGS*. A harnessed bay, and a black horse standing in a cobbled courtyard before a watering trough; and the dead body of a bay horse resting on a two-wheeled cart surrounded by hunting dogs. The latter signed at lower right T. GOOCH.

Oval: $14\frac{1}{4} \times 17\frac{1}{2}$ inches

Collection of Sir Walter Gilbey, Bart., Cambridge House, London, 1910

From Scott and Fowles, New York

Royal Academy Exhibition, London, 1783

Recorded in Sir Walter Gilbey, Bart., *Animal Painters*, 1900, vol. I, p. 207

Engraved in aquatint by Thomas Gooch, 1792



ABOVE: NUMBER 48

BELOW: NUMBER 49

BEN MARSHALL

BRITISH: 1767-1835

51. *LORD DEERHURST'S FAVOURITE HUNTER, 'JUDGMENT'*. Profile figure to the left of a bay horse with white blaze and hind feet and banded tail, standing on a green cliff overlooking a vast rolling plain; to the left, a small pond and farm buildings in the distance. Signed at lower right B. MARSHALL, *Pt.*, and dated 1810. 28 x 36 inches

3250- Collection of the Earl of Coventry, Croome Court, Severn Stoke, Worcs.

Collection of Mr Harrison, Bicester, Oxon.

From the Newhouse Galleries, Inc., New York

Royal Academy Exhibition, London, 1810

Recorded in Sir Walter Gilbey, Bart., *Animal Painters*, 1900, vol. II, p. 94

Recorded in Nimrod, *Hunting Reminiscences*, 1843, pp. 304-5

[See illustration]



[NUMBER 51]

1750-
GEORGE STUBBS

BRITISH: 1724-1806

52. *GREYHOUND COURSING THE STAG*. Profile portrait to the left of a rearing brown stag being coursed by a brown and white greyhound, leaping at it. In the background, a green clearing with a stream, fertile fields, and distant hills; stormy sky. Signed at lower right GEORGE STUBBS. 40 x 50 inches

Note: Painted for Broderick, fourth Viscount Midleton (1754-1836).

An important work by one of the greatest of all English sporting painters and coming directly from the residence of the Viscounts Midleton, for which family it was painted; the picture hung in the dining room in the Midleton mansion of Peper Harow. Dr Alfred Frankfurter has written an appreciation of this picture in which he notes its relationship to the hunting scenes of Rubens and his followers, and early anticipation of Constable's technique in landscape painting. This article will be given to the purchaser.

Collection of the Earl of Midleton, Peper Harow, Godalming, Surrey

From E. J. Rousuck, New York

[See illustration]



[NUMBER 52]

1250
T. WRIGHT

BRITISH: FL. 1750

53. *NEWMARKET, APRIL 1751, LORD PORTMORE'S 'CRAB'*. Profile portrait to the right of a gray horse with a rider in rose-colored habit, followed by a light brown horse led by a groom wearing a yellow coat; to the left a white post, topped by a two-handled gold cup and Royal flag, and supporting jockey scales. In the distance, riders racing over the heath. Inscribed at lower left *La Course de New Market, Peint par T. Wright Londres.* 38½ x 50 inches

From the Sporting Gallery and Bookshop, Inc., New York

[See illustration]

JAMES POLLARD

BRITISH: 1797-1859

54. *DR. SYNTAX*. Profile portrait to the left of a saddled black horse whose reins are held by man wearing a long brown coat and silk hat. To the left an open stable with standing jockey in blue and gold silks. In the misty forest background, houses on the estate. 17 x 23½ inches

550-
Dr. Syntax, foaled 1811 by *Paynator*, mare by *Beningbrough*; second dam *Jenny Mole* by *Carbuncle*. Bred by Humphrey Osbaldeston, Yorks., and sold to Mr. Knapton and by him to Ralph Riddell of Northumberland. Winner of the Richmond Cup and Lancaster Cup five times, and Preston Cup seven times. Most prominent of his descendants is *Beeswing*, foaled 1833. She was the dam of the great racer and sire *Newminster*, ancestor in male line of the American stallions *Bright Knight*, *Peanuts*, *James-town*, *St. James*, and of the well-known Hampton line in England.

From the Newhouse Galleries, Inc., New York

Exhibited at the Gables Racing Ass'n, Tropical Park, Coral Gables, Fla., 1941-42

Recorded in Frank Siltzer, *Story of British Sporting Prints*, 1925, p. 214

Engraved in aquatint by J. Pollard, 1817



[NUMBER 53]

JOHN E. FERNELEY

BRITISH: 1782-1860

3200-
55. *HUNT IN THE BELVOIR VALE*. Large dramatic panorama view of rolling green country, with fox hunters in pink, riding to the right, jumping hedge-rows, and following hounds, seen at extreme right. In the distant valley, farm-houses and a windmill under a cloudy gray sky. Oak frame inscribed with the names of the principal sportsmen. 48 x 132 inches

Note: One of the most important sporting paintings in existence, and depicting the principal subscribers to the Belvoir Hunt, one of the leading packs in England. Only one other comparable example is known and is in a Long Island private collection.

From Arthur Ackermann & Sons, Inc., New York

Collection of Marjorie Post Hutton, New York

From E. J. Rousuck, New York

[See illustration]



[NUMBER 55]



[NUMBER 56]

800-

JOHN WOOTTON

BRITISH: c. 1677-1765

56. 'VICTORIOUS' THE PROPERTY OF THE RT. HON. THE EARL OF PORTMORE. Profile portrait to the left of a dappled gray horse with plaited mane and banged tail being led with rubbing cloth by a young groom in green, with cap in hand. A view of a race on the trial track in the background; cloudy gray and blue sky. Inscribed on tablet at lower left *Victorious, The Earl of Portmor's*; signed J. WOOTTON, *Fecit*, and dated 1736. 40 x 50 inches

Victorious won several Kings' Plates, and some matches at Newmarket.

Collection of Philip Ettinger, Esq., Liverpool, Lancs.

From E. J. Rousuck, New York

Recorded in Fairfax Harrison, *Portraits of English Turf Horses Before Stubbs, a Trial List*, part I

Mentioned in John Bowles, *Collection of the Most Famous Running Horses*, 1739

Engraved by R. Parr

[See illustration]



[NUMBER 57]

JAMES WARD, R.A.

BRITISH: 1769-1859

57. *GOING TO MARKET*. Before a group of thatched barns, a woman, wearing a white kerchief and pale blue shawl, and leaning over an open Dutch door, and a young boy, bid farewell to a rustic wearing a long dark blue coat; to the left stands a white farm horse with a brown calf thrown over its back. Signed at lower right J. WARD.

20 $\frac{1}{4}$ x 26 $\frac{1}{2}$ inches

[See illustration]

THOMAS WEAVER

BRITISH: 1774-1844

58. *NEWBUS*. Profile to the left of a brown bull standing in a meadow, facing a man wearing gray breeches, brown coat, top hat, and with cane in his left hand. A windmill and sheep in the distant countryside. Signed at lower left T. WEAVER, *Pinxt*, and dated 1817, and on back of stretcher.

25 x 31 inches

Note: Thomas Weaver was one of the rare early artists who devoted his career to painting pedigreed cattle.

Collection of Willard S. Martin, Esq., Plainfield, Vt.

From E. J. Rousuck, New York

LODEWIJK BRUCKMAN

DUTCH: B. 1866

125- 59. *BASALT ROCKS*. A horizontal mass of gray rocks from which an irregular perpendicular formation arises in cool gray and tan tones, with pale yellow coral sprigs; deep blue-gray background. Signed at lower right LODEWIJK BRUCKMAN, and dated '43. 28 x 18 $\frac{3}{4}$ inches

From Scott and Fowles, New York

Lodewijk Bruckman Exhibition, Scott and Fowles Galleries, New York, 1948, no. 34

50- JOHN EMMS

BRITISH: FL. 1866-1889

60. *GONE TO EARTH*. In front of a thicket a pink-coated huntsman, wearing black cap and holding horn and crop, bends over a fox-hole surrounded by hounds; behind stands a hard-ridden horse with streaming nostrils. To the left a meadow, and bluish hills with pale gray sky. Signed at lower right JNO. EMMS. 30 x 24 inches

From the Newhouse Galleries, Inc., New York

130- BASIL NIGHTINGALE

BRITISH: B. 1864

61. *SUNLOCH, MR. TOM TYLER'S SENSATIONAL WINNER*. Profile sketch to the left of a chestnut horse with long black tail, mane and white blaze; wood panel as background. Inscribed at upper right, signed BASIL NIGHTINGALE, and dated 1914. A complete biography of the horse is on the back of panel.

Panel: 14 $\frac{1}{4}$ x 21 $\frac{1}{2}$ inches

Sunloch, b. g. by *Sundorne* (1906) out of *Gralloch*, owned and trained by Tom Tyler of Loughborough, Leicestershire; won the Grand National in 1914 when eight years old, ridden by W. J. Smith, carrying 133 pounds, and winning by eight lengths.

100- ALFRED G. HAIGH

BRITISH CONTEMPORARY

62. *AMADIS*. Portrait of a chestnut horse with black mane and tail, standing in a box stall with cream-colored crested horsecloth lying on the straw-covered floor. Signed at lower left, A. G. HAIGH, and dated 1910. 16 x 19 $\frac{1}{2}$ inches

Amadis, winner of the Ascot Gold Vase, 1910.

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